

Barbara Hammer
interviewed on Still Point
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Still Point started as a travel film and it ended up as a social one made by a white, middle class lesbian unable to work without including images of the people around her who don't have the privilege she has. I went to New Mexico to shoot lightening. And I fell in love with a woman the night before I left. I came back to Manhattan and these were not New Mexico scenes I was seeing on the streets. I tried to put it all together with the idea of the whole world spinning around you: that there could be New Mexico there and a different kind of existence. And you can be confronted with all those images simultaneously when you're working on the printer.

This was the first time my personal life entered a film for 8 or 9 years. So here we are: the meeting, the gaze, the delight, the kiss, putting myself in the image. But at the same time, that can't exist without the mature consciousness of an older person who can't just delight in the Feminist Revolution itself. But that's what the 70s were, they were making an idealistic playground without looking at the world.

You could critique this film and say that the representation of the homeless is stolen. It was shot with a camera hidden in a paper bag, but then if you don't include the image, you end up with the homeless being invisible. I included it the best I could.

Two women are talking about how you cook things while you see images of these women playing with food and images of the homeless waiting in line for food. Often in an audience people will laugh at the apple being eaten and the core being passed back and forth. And that dominates the perception of the audience rather than the people digging in the trash on the other screens. I thought it would make the image sombre and make you rethink the way we treat food, but our way of treating cinema is so ingrained that the audience doesn't have a chance to freshly approach the screen. They expect to be entertained, so they'll go to that rather than the more disturbing images.